

03:04:21 (T1) MUE LAP  
(T1) MS CAP  
03:06:16.

(18)  
HR 044315

\* Puk Ep  
3

"DOCTOR WHO"

'THE GREATEST SHOW IN THE GALAXY'

by

Stephen Wyatt

(T1)

EPISODE THREE

MS  
DOC

03:01:40

HR 044314

(T1)

20:17:36

M2S DOC/MAGS

DOC looks to  
Mags.

(REPRISE OF END  
OF EPISODE TWO)

1. INT. STONE CHAMBER.

25.

O/S 3S DOC/CAP/MAGS

(THE CAPTAIN STILL  
CONFRONTS MAGS  
AND THE DOCTOR)

MAGS: Why did you bring them here?

CAPTAIN: Survival of the fittest, old  
girl. Don't tell me you never came across  
that on the Planet Vulpana.

03:03:07

THE DOCTOR: We ~~could be~~ <sup>were</sup> on the edge of  
discovering the secret  
of the Psychic Circus. Doesn't that ~~mean~~  
~~anything to you?~~ <sup>interest you at all</sup>

M2S DOC/MAGS  
Clowns in to  
take them off.

CAPTAIN: Frankly, old ~~man~~ <sup>chap</sup>, no. Anyway,  
what's going on seems pretty clear to me.  
Anybody dumb enough to get into the Ring  
gets killed. Shall we be going. /

25A

25 DOC/MAGS. - 1 -

(T1) N/G no  
exit.

(18)

T2 M2S DOG/MAGS to  
GROUP SHOT

(19)

- 3/2 -

(CAPTAIN INDICATES  
TO THE CLOWNS TO  
ADVANCE.

REALISING ESCAPE  
IS HOPELESS MAGS  
AND THE DOCTOR  
ALLOW THEMSELVES  
TO BE LED AWAY.  
CLOWN TAKES DOCTOR'S UMBRELLA.  
BUT MAGS IS  
CLEARLY FURIOUS,  
WE END ON THE EYE  
BALEFULLY STARING  
FROM THE WELL)



C/A EYE SHOT

- 2 -

(19)

- 3/3 -

(T5)  
03:19:40(T4)  
03:19:33

N/G CAM

2. INT. VESTIBULE.

205.

~~MCU MORGANA W/ CARD~~  
~~PAN DOWN TO~~ PAN R TO  
~~CRYSTAL BALL~~ CRYSTAL.  
 PAN UP TO  
 MCU MORG

/ (MORGANA STARES INTO  
HER CRYSTAL BALL.FOR THE FIRST TIME  
IT HAS STARTED TO  
TURN CLOUDY.

FX
CLOUDY
CRYSTAL
BALL

WITH AN EFFORT SHE  
 AVERTS HER EYES  
 FROM IT AND SITS  
 AT HER SEAT  
 SEVERELY SHAKEN.

286.

~~MS MORGANA~~

Pulsing?  
 colour

24"

RECORDING PAUSE

✓ (T1) 03:17:57  
 N/G Action

T2 03:18:24  
 N/G Action

T3 03:19:11  
 N/G Action

- 3 -



(S27)

(S27)

(20)

(T2)

3/4 -

(T1)

03:20:05

03:21:05

HR044315  
HR044316

3. INT. ARCHWAY

27.

GROUP SHOT (through arch)

LET DOC & 2 CLOWNS GO  
R

HOLD ON CAP/MAGS

PAN UP TO ARCH  
IT GLOWS

(THE CAPTAIN LEADS  
FOLLOWED BY MAGS  
AND THE DOCTOR  
WITH CLOWNS JUST  
BEHIND.

THEY PASS BACK  
THROUGH THE STONE  
ARCH.

THE FURIOUS MAGS  
GLANCES UP AT THE  
MOON SYMBOL OVER  
THE ARCH.

IT APPEARS TO  
GROW LARGER AND  
TO GLOW.

THE CAPTAIN GLANCES  
BACK AND STOPS  
IN ALARM.

(T1) N/G doesn't  
leave frame.

(S28)

(T2)

04:01:44

15"

28.

O/S 2S CAP/MAGS  
FAV CAP

MAGS TURNS  
+ EXITS ROF.

(T1)

GROUP  
SHOT

04:02:21

ALL STARE. /

MAGS SUDDENLY  
CHANGES HER STANCE  
AND TURNS ON THE  
CAPTAIN AND THE  
CLOWNS WITH  
A THREATENING PHYSICAL  
AGGRESSIVENESS THAT  
TAKES THEM ABACK.

THEY FALL BACK  
BEFORE IT)

CAPTAIN: Mags now, please, not now.  
Not yet. /

~~MAGS~~  
(SHE TURNS)

(MAGS TURNS TO  
THE DOCTOR, HER  
EYES PLEADING)

(20)

(T1)

GROUP SHOT

(21)

- 3/5 -

30.

MAGS: ~~No~~ /

O/S 2S MAGS/DOC

FAV ~~DOC~~ <sup>MAGS</sup> & 2 CLOWNS

LET DOC GO

(THE DOCTOR UNDERSTANDS.

THE CLOWNS TRY  
TO PREVENT HIM  
BUT THE SNARLING  
MAGS STOPS THEM.

THE MOON GLOWS.

THE DOCTOR GRABS UMBRELLA STARTS  
TO RUN DOWN THE  
CORRIDOR)

R E C O R D I N G   P A U S E

- 5 -

(21)

(T3)

- 3/6 -  
04:03:29

(T2)

04:03:14

(T1)

04:02:55

(22)

4. INT. CORRIDOR.

31.

MLS DOC  
HOLD TO TIGHT  
MS DOC  
LET HIM GO R

/ (THE DOCTOR RUNS  
DOWN THE CORRIDOR  
THEN PAUSES  
THOUGHTFULLY TO  
DECIDE WHAT TO  
DO NEXT.

HE MAKES A DECISION  
AND STARTS TO  
TIPTOE CAUTIOUSLY  
AROUND A CORNER  
AND INTO ANOTHER  
CORRIDOR)

10"

12"

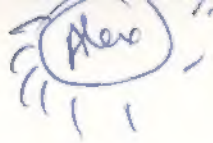
10"

RECORDING PAUSE



(35)

HR044317



(A) ✓

(T1)

05:03:47.

(S64)

(T2)

3/7 -

05:05:36.

C25  
CLOWN/ACE  
(back to cam)

(T2)

(S69)

05:07:15

MCU

ACE.

(S63 65 67 69 71)

(T2)

05:06:40

MS ACE ENTERS LOF  
ARM PULL - PUSHES  
CLOWN (don't see fall)  
PUSHES PAST EXITS  
LOF.

5. INT. WORKSHOP.

62.

A

FROM OPEN END  
ACE MOVING BACK FROM  
DOOR  
2 Clowns advancing

(THE LEADING MECHANICAL  
CLOWN STRETCHES AN  
ARM TOWARDS ACE.

63.

B

MS ACE & ARM (Dummy  
she pulls) end wall in

SHE TUGS AT IT.

~~THE METAL ARM  
COMES OFF.~~

(S63) 05:04:39.  
Ace backs away from  
cam. Clowns in &  
advance to her.  
She pulls arm off.  
Clowns react then  
freeze.

64.

A

GROUP SHOT (Ace  
holding dummy arm  
she pulls)

ACE RAISES IT  
AS A WEAPON AND  
STRIKES AT THE  
APPROACHING ROBOTS)

65.

B

MS ACE & ARM IN HER  
HAND (end wall in)

ACE: Just cos I said I don't like  
clowns doesn't mean I'm scared of  
clowns, OK? Go that, tin head?

66.

A

CLOWN ADVANCES  
without arm

~~(DESPITE HER EFFORTS  
ACE IS NOW PINNED  
TO THE WALL)~~

67.

B

GROUP SHOT FAV ACE  
(end wall in)

I said, got that, tin head?  
THE HAND COMES OFF.

68.

A

TIGHT SHOT CLOWNS  
end wall out

(THE LEADING CLOWN  
OPENS IT MOUTH.  
BUT ONLY WEIRD  
METALLIC BUZZING  
SOUNDS COME OUT.

69.

B

MCU ACE

THE OTHERS JOIN  
IN THE BABBLE./

~~ACE PUTS HER HANDS  
TO HER EARS.~~

70.

A

TIGHT SHOT CLOWNS  
still (end wall out)

THEN THE SOUND  
CUTS./

71.

B

LOOSE GROUP SHOT 7 -  
(end wall in)  
DUMMY CLOWN FALLS OVER

AND THE CLOWNS ALL  
FREEZE.

Robot falls (Paul/Nicky)

Robots on floor

05:06:19

(S71)  
DUMMY  
FALLS

05:07:46

7"

(35)

(T2) MCU ACE  
(T2) MS ACE  
- 3/8 -

MCU ACE  
REACTS  
exits LOT  
No dialogue  
05:04:25

72.

B

MCU ACE & ARM

ACE GIVES THE  
LEADING CLOWN A  
PUSH.

IT FALLS OVER  
WITH A CLATTER.

AMAZED ACE DROPS  
THE ROBOT ARM AND  
LOOKS BEYOND THE  
CLOWNS.

73.

A

LOOSE GROUP SHOT  
end wall out

SEE BELLBOY b/g

ACE L-R

(574)

(T2)

IN THE GLOOM WE  
CAN MAKE OUT THE  
WORKSHOP NOW  
CLUTTERED WITH  
HALF-FINISHED ROBOTS,  
CARNIVAL HEADS,  
BRIGHTLY COLOURED  
PROPS ETC.

74.

C

S/L WALL  
MS BELLBOY

HOLD TO 2S  
BELL/ACE

05:08:25

17"

MS  
BELL  
on floor  
ACE in  
to  
C25.

IN ONE CORNER SITS  
THE DISHEVELLED  
BELLBOY HOLDING  
SOME SORT OF REMOTE  
CONTROL.

HE IS TEARFUL AND  
APOLOGETIC)

BELLBOY: They shouldn't have ...  
I'm sorry ... I'm sorry ... I fell  
asleep.

(ACE ADVANCES  
TOWARDS HIM  
SLOWLY)

ACE: We've met before. Don't you  
remember me.

(HE STARES AT  
ACE NOT REALLY  
RECOGNISING HER.

THEN HE SEES THE  
ANGULAR EARRING  
PINNED TO HER  
JACKET AMONG THE  
BADGES)

BELLBOY: Flowerchild!

05:08:44

\*\*  
CS EARRING +  
HAND

"Oh yes  
Flowerchild"

(36)

\* Here - or beg  
of next scene \* (575)



(T4)

3/9 -

(T3)

(T2)

(T1)

(45)

06:03:13

F/S

06:02:20

06:01:44

06:01:12.

N/G  
pluff.

## 6. INT. BIG TENT SEATING.

24.

1  
3S FAMILYSLOW Z/I TO  
TIGHT 3S/ (THE FAMILY SIT  
PASSIVELY IN AN  
EMPTY CIRCUS  
TENT.BRIGHT CIRCUS  
MUSIC PLAYS BUT  
NOTHING IS HAPPENING.

PAUSE.

MOTHER PASSES  
ROUND THE CRISPS)MOTHER: I don't think much of this,  
father.FATHER: Nothing's happening, is it?MOTHER: Not that I can see./

25.

2  
2S MOTHER/GIRLGIRL: Mum, mum -MOTHER: What is it.

26.

1  
MS FATHERZ/I TO  
MCU FATHERGIRL: I'm bored,/FATHER: There's no point in going  
on, dear. We're all bored. (PAUSE)  
Something's going to have to happen  
soon.  
has 60

RECORDING PAUSE

21"

22"

16"

- 9 -

(45)

(89)

(T1)

23:01:19

(T2)

IR

23:02:13

7. INT. BACKSTAGE.

2E 2G 4D 4E 5F

307.

2S

DEEP 4S  
WHIZZKID/2 CLOWNS/RMHOLD MORGANA  
INTO FRAME(THE RINGMASTER  
WAITS COOLLY BY  
THE OPEN CAGE DOOR.  
TWO DEFUNCT CLOWNS LIE ON FLOOR.  
MORGANA RUSHES IN)MORGANA: What's been happening?  
Has the Doctor escaped too?

tighten to

RINGMASTER: (CALMLY) Hey, hey, ~~stay~~  
~~easy~~ easy Morgana.

2S RM/Morgana

MORGANA: The Doctor and the girl.  
I liked them - but he's trouble for  
us, I can see it out there.

You're kidding

RINGMASTER: ~~Don't~~ take your crystal  
ball act too seriously, Morgana.  
They'll be back.(THE CHIEF CLOWN  
ENTERS TO HEAR  
THIS) /

309.

1S

MS CHIEF CLOWN  
PAN L TO  
3S RM/MORGANA/CH CLOWNCHIEF CLOWN: I've taken care of the  
girl, Ace. But are you sure the other  
two will be recaptured.HE FIDDLES WITH CONTROLS. CLOWNS RISE.  
AND EXIT.RINGMASTER: (NODS) Yep. (PAUSE)  
The Captain's a dead man if anything  
goes wrong.CHIEF CLOWN: You let him outRINGMASTER: (NODS) Yep. To get the  
~~others~~ back. Trust me.

go get





MORGANA: You do realise there's no act in the ring, don't you?

HOLD CHIEF CLOWN  
TO F/G

RINGMASTER: I had noticed.

*pan down with him*

CHIEF CLOWN: And you know what happens if we don't get an act out there very soon?

311.

C/I HAND IN BACK  
OF CLOWN

23:03:26

VIS FX  
PANEL

RINGMASTER: Easy, easy. I know. Anyway, there's always him.

312.

2S  
2S RM/MORGANA

*MS WHIZZ* (HE POINTS TOWARDS  
THE WHIZZKID  
WHO SITS ENTHRALLED  
IN THE MIDDLE OF  
THE CAGE)

313.

1R  
MS WHIZZKID

23:03:59

314.

2S  
2S RM/MORGANA  
HOLD TO 3S

CHIEF CLOWN: I'd rather make sure the Doctor's ~~been~~ put through it first.  
*was*

*SOFT  
WT.*

RM/CHIEF CLOWN/  
MORGANA

(THE WHIZZKID SEES  
HIM AND NOW COMES  
UP TO THEM)

315.

1R  
MS WHIZZKID  
2S *let him go R.*  
4S  
WHIZZKID/RM/MORGANA  
CHIEF CLOWN

WHIZZKID: Hello, you're the Chief Clown aren't you? I knew you immediately. You see, I've got pictures of all you right back to the very early days. In fact, I've got a poster ~~from your~~ *of* your very first show on the planet Othrys.

316.

1R  
MS WHIZZKID

(THE CHIEF CLOWN  
STARES.)

THE WHIZZKID PRODUCES  
AN AUTOGRAPH BOOK)

317.

2S  
2S MORGANA/CHIEF CLOWN

Could you sign your names in this please? (PAUSE) And you too, please, Morgana.

(MORGANA SHAKES  
HER HEAD PITIINGLY  
AT HIS ENTHUSIASM)



(13) 3/13 -

(T2)

(T1)

(134)

22:02:50

Cam

22:01:58

N/G

Cam

22:01:08

N/G Cam

8. INT. CORRIDOR.

359.

TIGHT SHOT OF FEET  
PULL UP TO GROUP  
SHOT

/ (THE CAPTAIN AND  
MAGS, NOW NORMAL  
AGAIN, ARE BEING  
MARCHED ALONG UNDER  
A GUARD OF CLOWNS)

TRACK BACK

CAPTAIN: (REPROACHFULLY) ~~How could~~  
~~you do this to me, Mags.~~ After all  
I've done for you. The Doctor gets  
away and you and I are going back  
under guard.

HOLD GROUP

MAGS: You were lucky.

CAPTAIN: Well, in a way, I suppose.  
I'm still in one piece. You could  
have given us the full works. ~~But~~  
~~anyway~~ the old team of Mags and the  
Captain stuck together as usual.  
(CHEERING UP) As a matter of fact  
it reminds me of the time on Fagiros  
when the Architrave of Batgeld was  
showing me his collection of early  
Ganglion pottery and ...

LET HIM GO L

(HIS VOICE ECHOES  
DOWN THE CORRIDOR)

25"

26"

26"

RECORDING PAUSE

(134)

NOISE  
AT END

HR044276

(17)

- 3/14 -

(T2)

(T1)

F/S

04:01:16

04:02:53

9. INT. VESTIBULE.

207.

2

L/S DOC  
(THROUGH CARAVAN)  
MS DOC  
~~PAN R~~

UL KITES

04:03:55

(THE DOCTOR SNEAKS  
INTO THE EMPTY  
VESTIBULE AND LOOKS  
AROUND HIM. HE  
NOTICES THE KITES  
AND ON THEM THE  
EYE SYMBOL)

206

~~HOLD TO~~ DOC'S

POV

~~MS DOC~~ KITES  
ETC.

THE DOCTOR: Of course, / of course.

207A

2

MS DOC

(THEN HE SEES THE  
CRYSTAL BALL ON  
THE DESK AND GOES  
OVER TO IT. HE  
STARES AT IT. /

THE CRYSTAL BALL  
IS STILL CLOUDED.

BUT SUDDENLY THE  
BALL CLEARS AND  
THE RED EYE SEEN  
IN THE WELL APPEARS  
AT ITS CENTRE. /

✓ 206A

1

CRYSTAL BALL  
(The eye appears)

THE DOCTOR REGARDS  
IT GRAVELY /

207B

2

Things are obviously beginning to  
get out of control. ~~just as~~

(HE HEARS A SOUND  
AND HIDES AS WELL  
AS HE CAN BEHIND  
THE DESK. /

208.

MS DEADBEAT  
PAN R TO  
CRYSTAL BALL

FROM HIS VANTAGE  
POINT HE SEES  
SOMEONE APPROACHING  
THE CRYSTAL BALL.  
IT IS DEADBEAT.

\* UL CRYSTAL

CLEAN 04:06:00  
04:06:16.

SMOKE 04:06:32.

(17)

208  
MS DEADBEAT

- 3/15 -

(T2)

(T1)

(18)

CU MEDALLION

C/I.

~~TIGHTEN~~  
MEDALLION

DEADBEAT LOOKS  
AT THE BALL AND  
SEES THE EYE.

HE STARTS TO RAISE  
THE LOCKET THAT  
HE HAS ROUND HIS  
NECK BUT SOMETHING  
STOPS HIM.

HE FLINCHES BACK  
IN HORROR FROM  
THE CRYSTAL BALL)

208A

1

LET DEADBEAT  
GO L

DEADBEAT: No ... no ...

(HE RUNS FROM  
THE ROOM.

HOLD ON DOCTOR  
COMES TO POSTER  
THEN EXITS ROT.

THE DOCTOR EMERGES  
FROM HIDING AND  
STARTS TO FOLLOW  
HIM.

~~809.~~

~~MS DEADBEAT  
THROUGH CARAVAN~~

AS HE LEAVES HE  
PASSES AN OLD  
CIRCUS POSTER  
ADVERTISING:  
"Great Fun for  
all the Family."

~~HOLD DOC INTO F/G~~

~~PAN L WITH DOC~~

HE STARES AT IT)

~~HOLD ON POSTER~~

THE DOCTOR: (SHAKING HIS HEAD) I  
don't know how they have the nerve.

(HE LEAVES IN  
PURSUIT OF DEADBEAT)

50"

50"

RECORDING PAUSE

(18)



HR 044317

LOOSE 2S

05:11:32

(T2)

(S71) (18) (19) (84)  
(85) (86) (87)

(T1) V GOOD

05:09.02

(S80)  
(S82)

(T2)

(37)

05:15:36

N.B. N/G for (S77)

Dial over  
(S75) "changes Flowerchild"

BOTH SIDE WALLS OUT

10. INT. WORKSHOP.

05:08:44

76.

~~MS EARRING & HAND~~

(BELLBOY SITS SADLY  
STUDYING THE  
EARRING TALKING  
TO ACE. SHE  
IS EXAMINING ONE  
OF THE CONTROL  
DEVICES, PARTLY  
OUT OF EMBARRASSMENT  
AT HIS STRONG  
EMOTION) /

MS BELLBOY

77.

LOOSE 2S BELLBOY/ACE

(S77)

(T2) F/S

05:18:39

BELLBOY: Flowerchild ... They  
murdered you ... With a robot I made ...

ACE: You're sure that's what happened?

78.

O/S 2S FAV ACE

BELLBOY: (LOOKING AT THE EARRING)  
There can be no doubt. Every robot,  
every clown in the circus I made and  
maintained. For this. They wouldn't  
even let me die ~~now~~. They need me  
~~still~~ /

*You're the only one who*

79.

O/S 2S FAV BELL

ACE: You mean, ~~no one else~~ knows how?

80.

LOOSE 2S BELL/ACE

BELLBOY: Each of us in the circus, we  
~~each had our own~~ skill. ~~we~~ *we* ~~trained~~  
*all* (INDICATING THE HEAD) Mine  
was this. /

ACE: (TRYING TO BE KIND) This control  
unit is brill.

BELLBOY: Have it.

ACE: Really?

(T2) (1)

(T2)

Loose 25

(38)

- 3/17 -

(S81)

05:19:18

81.

C/I MODEL ON  
BENCH

BELLBOY: ~~It's no use to me here.~~  
It controls that. And the full  
scale version I made.

82.

LOOSE 2S BELL/ACE

(HE POINTS TO A  
MODEL OF THE ROBOT  
WE SAW HALF BURIED  
IN EPISODE ONE.)

83.

C/I MODEL ON BENCH  
it moves

(S83)

(T2)

05:19:36

05:19:41

ACE STARTS TO  
PRESS ONE OF THE  
CONTROL BUTTONS. /

84.

O/S 2S FAV BELL

THE MODEL MOVES.

ACE GOES TO PRESS  
ANOTHER BUTTON) /

TIGHTEN ON HIM

Careful. That activates the laser  
~~now~~ eyes. / (PAUSE) It was to have  
been my masterpiece. But, like  
everything else, it was misused and  
went wrong. (PAUSE. HE SIGHS) We  
had such high ideals when we started.  
We shared everything. We enjoyed  
making people happy. If there were  
~~any~~ problems we'd sit round and talk  
~~them out~~. We were so happy. At  
least it ~~seemed~~ we were ...

85.

MCU ACE

ACE: (EXAMINING THE ROBOT MODEL) Until  
you came here? /

86.

MCU BELLBOY

BELLBOY: Yes. And even then at first  
we thought ...

ACE: What?

BELLBOY: (SEARCHING FOR WORDS) We  
thought ... ~~we thought~~ ... (WEARILY)  
It's so difficult to remember ...  
But we knew once why we came here ...  
And it was an important place for us  
and ... (FADING AWAY) ~~I'm sorry.~~  
I can hardly think. ~~You see~~ ...  
Oh, Flowerchild. ~~I'm sorry~~

- 17 -

(38)

(T2)

(T1)

(T2)

Loose  
25.

(39)

- 3/18 -

(BELLBOY HOLDS UP  
THE EARRING AGAIN  
~~AND BURSTS INTO~~  
TEARS. /

87.

MCU ACE

ACE IS UNCERTAIN  
HOW TO COPE)

R E C O R D I N G   P A U S E



(T5)

Good

(T4)

3/19

(T3)

(T2)

(T1)

(135)

21:15:22

21:14:14

21:13:00

21:12:13

21:16:36

11. INT. CORRIDOR.

N/G  
line  
outN/G  
noise +  
soft

360.

DEEP 2S  
DEADBEAT/DOC  
(FROM BEHIND)

/(THE DOCTOR IS  
FOLLOWING DEADBEAT.

SUDDENLY DEADBEAT  
STOPS AND TURNS  
GRINNING.

HE HAS CLEARLY  
KNOWN THE DOCTOR'S  
BEEN THERE FOR  
SOME TIME.

THE DOCTOR ADVANCES  
SMILING, MAKING  
THE BEST OF IT)

TRACK WITH DOC  
TO  
2S DEADBT/DOC

THE DOCTOR: Hello ~~there~~, Deadbeat.  
Fancy seeing you here. Small world,  
eh?

(THE DOCTOR MOVES  
CLOSER TO DEADBEAT)

It frightened  
you to see that eye ~~again~~, didn't it?  
It means the powers behind it are on  
the move. (PAUSE) Something happened  
to you here, didn't it? ~~I know~~ you  
~~can't~~ always have been like this.  
Did you try and find something out?  
And were you punished? (WITH A SIGH)  
Can you understand anything I'm saying?

(DEADBEAT STARES  
AT HIM TRANSFIXED)

~~I'll tell you~~ one thing I do know,  
Deadbeat. You're not going to give  
me away to the others, are you?

(135)

T5

T4

T2

- 3/20 -

136

(A PAUSE.

THEN DEADBEAT SHAKES  
HIS HEAD AND GRINS.

THEN HE STARTS TO  
CROAK A HIPPIE STYLE  
NUMBER, NOT VERY  
TUNEFUL)

DEADBEAT: Follow .. follow the  
track ... Follow the track, there's  
no turning back ... Follow ...  
follow the track ...

(HE STARTS TO MOVE  
OFF DOWN THE CORRIDOR.

THE DOCTOR REALISES  
HE IS SUPPOSED TO  
FOLLOW AND DOES SO)

THE DOCTOR: Lead on! Deadbeat.

25"

RECORDING PAUSE

136

(TI)

06:05:15

12. INT. BIG TENT SEATING.

SEATING

28.

1  
3S FAMILY/ (THE FAMILY SIT  
ALL EATING CHOC  
ICES.MUSIC BLARES.  
BUT NOTHING IS  
HAPPENING)

CANNED MUSIC

FATHER: You know I could get quite  
cross about this.(THEY ALL BITE  
INTO THEIR CHOC  
ICES AS ONE.

RING/ENTRANCE

29.

2  
LS MORGANA

A CANNED FANFARE./

FANFARE

HOLD TO MLS  
MORGANA  
EXITS ROTMORGANA EMERGES  
FROM THE BACKSTAGE  
AREA LOOKING  
FLUSTERED BUT  
PLASTERS A GRIN  
ON HER FACE)MORGANA: Stay cool,  
please. The next  
performance will start in a few  
minutes.

06:05:40

ON S30  
MS MOTHER(SHE GIVES A  
FORCED SMILE AND  
EXITS TOWARDS  
THE VESTIBULE.

SEATING

30.

1  
MS MOTHER

PAUSE)/

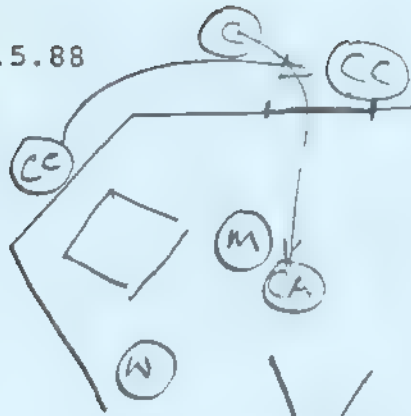
MOTHER: Well!

RECORDING PAUSE

17"



- 3/22 -



24.05.14

23:05:17

13. INT. BACKSTAGE.

2C 2G 5F

N/G  
Cage  
donor.

• 15 •

GROUP SHOT (CAPT/MAGS)  
WHIZZKID/CHIEF CLOWN F/G  
PAN R WITH GROUP

(THE CAPTAIN, MAGS  
AND ATTENDANT  
CLOWNS RETURN,  
THE CAPTAIN WITH  
A TRIUMPHANT GRIN.

THE CHIEF CLOWN  
AND WHIZZKID TURN)

THEN LET THEM  
GO R

WHIZZKID: Oh wow! Are you Captain Cook  
the famous -

Is Khark

2 S 4

MS CHIEF CLOWN  
HOLD TO  
O/S 2S  
CAPT/CHIEF CLOWN

CHIEF CLOWN: Quiet! , (TO THE CAPTAIN)

## Where's the Doktor?

CAPTAIN: ~~I'm afraid~~ he gave us the slip.

CHIEF CLOWN: He did what?

15

2S CAPT/MAGS

CAPTAIN: He gave us the slip. A very similar thing happened to me once in the Bay of Parahioia on Golobus and -

25 25

MS CHIEF CLOWN

CHIEF CLOWN: I don't care what happened on Golobus.

5 45 F

---

2S A/B

CAPTAIN: Your loss old man  
(INDICATING MAGS) Anyway, it was  
all her fault, ~~of course.~~

MAGS: Hang on a moment, ~~you promised~~  
me -

CAPTAIN: (OVER-RIDING THIS) I  
imagine you'll have to put her in the  
ring next as some sort of punishment.

25

O/S FAV CHIEF CLOWN

(123)

323 ON 2  
O/S FAV CH CLOWN

- 3/23 -

92

124

CHIEF CLOWN: No.

CAPTAIN: Oh. Found someone else then?

CHIEF CLOWN: (GRIMLY) ~~OK~~ yes.

CAPTAIN: May I enquire who?

CHIEF CLOWN: You.

P/U T2

23:09:26

P/U T1

ON MS  
WHIZZ

N/G  
CAP'S  
nose  
OOF.

RECORDING PAUSE

REPOS CAM'S

O TRAPDOOR  
DOWN

CAPTAIN STARES IN DISBELIEF,

THE WHIZZKID COMES  
UP TO HIM)

WHIZZKID: Excuse me, aren't you  
Captain Cook, the famous inter-galactic  
explorer. I've got maps at home  
showing all your journeys and a piece  
of one of your old shoes I bought  
in a souvenir shop on -

CAPTAIN: (RUFFLED FOR ONCE) Will  
you leave me alone?

RECORDING PAUSE

124

- 3/24 -

(19)

DS DRAPES IN

(T2) (T1) S210 + 211  
04:08.09 04:07:13

14. INT. VESTIBULE.

210.

2  
MS MORGANA

/ (MORGANA IS AT THE CRYSTAL BALL AGAIN.

211.

1 LOCKED OFF  
O/S CRYSTAL BALL (EYE ANIMATES)

SHE STARES AT IT IN TERROR. /

WE MOVE CLOSER  
TO HER EYES. MAT IN EYE

212.

2  
MS RINGMASTER  
PAN R TO  
2S RM/MORGANA

(T1)

04:09:13

THE EYE LOOKS OUT FROM THE BALL AT HER.

THE RINGMASTER BUSTLES IN.

HE SHAKES HER)

*Morgana*  
RINGMASTER: Hey, ~~cool~~ it, Morgana.  
You were well away there.

*long go*  
MORGANA: (POINTING AT THE EYE) Look!  
It's here now.

*P/U for (T1)*  
RINGMASTER: (NERVOUSLY) What do you mean?

*ON S214*  
MORGANA: (STARING AT HIM COOLLY) What we found. What we serve. It'll always be here now. Waiting for us to fail.

213.

1  
MS RINGMASTER

RINGMASTER: (LOOKING AWAY) Hey,  
Morgana, don't come with all that now.

214.

2  
MS MORGANA

MORGANA: Don't pretend you don't see.

215.

1  
MS RINGMASTER

RINGMASTER: We've got an empty circus tent in there. I don't want to talk about anything else.

216.

2  
MS MORGANA

(19)

216  
MS MORGANA

04:11:38  
2ND PASS

P/U (T1)

3/25 -

(20)

216A.

1 1st pass  
MS RINGMASTER

MORGANA: Send in another act,

216B.

1 2nd pass  
3S

RINGMASTER: I will, baby, just as soon as I can

RM/CHIEF CLOWN/MORGANA

\* N/G  
\* CUT.

(THE CHIEF CLOWN  
COMES IN ANGRILY)

CHIEF CLOWN: The Doctor escaped.  
Your idiot of a Captain failed us.

TIGHTEN TO

Might  
RINGMASTER: (SHRUGS) Send him into the Ring.

2S RM/CHIEF CLOWN

CHIEF CLOWN: Of course. It's arranged already. But I'm more worried about The Doctor. He's dangerous.

RINGMASTER: Let's go find him then.

CHIEF CLOWN: I'll go find him. You get back in the Ring.

RINGMASTER: Now, just a minute, man, I don't like -

04:12:38  
M2S RING/MORG.

217.

P/U. 2 2nd pass  
MS MORGANA

MORGANA: Quiet, both of you. Look!

218.

1 2nd pass  
2S A/B  
PAN R TO 3S

(SHE POINTS TO THE  
CRYSTAL BALL WHICH  
IS CHANGING COLOUR.

VIS FX  
CRYSTAL  
BALL CHANGING  
COLOUR

RM/CHIEF CLOWN/MORGANA

THEY ALL GATHER  
ROUND THE BALL.

IN IT WE SEE AN  
IMAGE OF THE DOCTOR  
FOLLOWING DEADBEAT  
DOWN A CORRIDOR.

THEY WATCH IN  
SILENCE)

219.

1 1st pass  
MCU RINGMASTER

showing  
(AWED) It's shown him to us.

(20)



219  
MCU RINGMASTER

P/U

(T1)  
2ND  
PASS

(T1)

3/26 -

(21)

220.

1 2nd pass  
MCU CHIEF CLOWN

RINGMASTER: And he's with Deadbeat.

CHIEF CLOWN: Then he must be stopped  
at once.

52"

RECORDING PAUSE

(21)

(13)

- 3/27 -

(T2)

(T1)

(137)

21:19:29

21:19:00

"chamber"

21:17:58

said  
"Passage"

15. INT. CORRIDOR.

362.

LOOSE 2S DEAD/DOC

from 21:19:29

(THE SCENE WE'VE  
ALREADY SEEN IN  
THE CRYSTAL BALL  
IN SCENE 14, WITH  
THE DOCTOR FOLLOWING  
DEADBEAT.

insert for  
crystal ball

21:19:58

DEADBEAT IS STILL  
SINGING HIS WEIRD  
LITTLE DITTY)

THE DOCTOR: Where are you <sup>leading</sup> ~~taking~~ me,  
Deadbeat? This isn't the way to the  
Stone Passage is it?

362A

TIGHTER 2S  
FROM FRONT.

(DEADBEAT SHAKES  
HIS HEAD)

LET THEM GO L

I do hope you're not leading me  
somewhere I don't want to go.

(DEADBEAT GRINS  
AND BECKONS  
HIM ON)

14

RECORDING PAUSE

SAFETY SHOTS.

Doc comes down  
corridor towards cam 21:20:25

+ away from cam 21:20:37

(137)

(S90) + (S91)

(T4) 06:04:20  
3/28 -

(B) (T1)

06:05:27

(T1) N/G 'UL ACE  
06:01:09(T2) N/G 'UL ACE  
06:02:15(T3) N/G 'Lorry  
06:03:19.

## 16. INT. WORKSHOP.

88. B  
O/S 2S FAV BELLBOY / (BELLBOY STILL  
CLUTCHES THE  
EAR-RING)

BELLBOY: Kites. She made beautiful  
kites. Every colour of the rainbow.  
All shapes and sizes. ~~Animals.~~

~~Birds. Ships. Trees. And they~~  
~~destroyed it all.~~ They use them  
to watch us and trap us and keep ~~they destroyed~~  
us here. ~~And after they destroyed~~  
~~her,~~ they destroyed her.

89. B  
O/S 2S FAV ACE

(ACE, ILL AT EASE  
WITH ALL THIS  
EMOTION)

90. A  
LOOSE 2S BELL/ACE

ACE: It'll be ~~OK~~, Bellboy. We'll  
get you out of here.

BELLBOY: Why should I want to get  
out of here. It's gone. the fun,  
the freedom, the being what you want  
to be. All of it. Don't you under-  
stand?

91. A  
MS ACE STANDING

(RISES)  
ACE: Yes. (~~CLEARING THROAT~~) Look,  
I'm sorry. But we can't stay here  
for ever, can we? I need to find  
the Doctor for a start.

92. B  
MS BELLBOY  
HOLD TO  
2S BELL/ACE  
FAV BELLBOY

BELLBOY: They've ~~taken all~~ that  
was bright and good about what we  
had and buried it where it can never  
be found again.

- 3/29 -

06:07.54

P/U for ACE: I don't ~~follow~~. Who's 'they'?  
(ACE KNEELS)

(S93, +S95)

BELLBOY: The ones who run the Circus  
~~now~~ The ones you've met. But not  
just them, there was ... (STARTS  
TO STUMBLE) there was ...

(HE SHAKES HIS  
HEAD IN DESPAIR)

93. **B**  
CU BADGE  
PAN UP TO MCU ACE  
94. **B**  
MCU BELLBOY  
95. **B**  
MCU ACE  
96. **B**  
MCU BELLBOY

~~It won't come back ... But the best~~  
~~were all destroyed one by one /...~~  
Flowerchild and Juniper Berry and  
Peacepipe and ... (HIS BROW FURROWS)  
and Deadbeat ... (MUSING) No, he  
/ wasn't Deadbeat then, (he was ...  
No, it's gone. But he was our  
brightest and our best ~~that~~ ...  
I remember that.

(HE STOPS AND  
STARES AT ACE) /

There's nothing I want now. The  
dream's over.

RECORDING PAUSE

- 29 -

41



- 3/30 -

(12)

(11)

(139)

22:05:12

22:04:33

17. INT. CORRIDOR.

363.

GROUP SHOT  
CHIEF CLOWN +  
4 CLOWNS

LET HIM GO L

THE CHIEF CLOWN  
COMES DOWN THE  
CORRIDOR GRIM-  
FACED WITH ROBOT  
CLOWNS BEHIND  
HIM)

9"

8"

END OF DAY 3 RECORDING

SAFETY SHOT

CLOWNS going other way

22:05:36

9"

(139)

- 3/31 -

(11) (518) to end

CE:09:51

They don't

18. INT. WORKSHOP.

97. C/L WALL OUT  
2S BELL/ACE/(THE DOOR RATTLES  
ON THE OUTSIDE,BELLBOY AND ACE  
LOOK UP)

SET C/L WALL

98. CS DOOR

ACE: ~~I guess~~ they're coming to take  
me off to the ring, Bellboy. They  
may need you to repair the robots.  
But I'm just trouble./

99. LS BELLBOY/ACE

(THE DOOR STILL  
RATTLES./BELLBOY STARES  
AT IT)Making a bit of a mess of opening  
the door, aren't they? It can't  
be that difficult.BELLBOY: Maybe it is the end after  
all.100. CS DOOR  
HOLD TO 2S  
DOC/DEADACE: Don't sound so pleased, please.  
Just for me. / (cont ...)(THE DOOR BURSTS  
OPEN.ACE CASTS ABOUT,  
LOOKING FOR A  
WEAPON.

101. LOOSE 2S BELL/ACE

A FIGURE SLOWLY  
APPEARS THROUGH  
THE DOOR. IT IS  
DEADBEAT. FOLLOWED  
A MOMENT LATER  
BY THE DOCTOR)/

23.5.88

- 3/32 -

(43)

(S103)

06:10:56

ACE: (cont) Doctor! /

102.

2S DEAD/DOC

PAN L TO  
3S BELL/ACE/DOC

THE DOCTOR: (BEAMING AT HER)  
I take it all back. (TO ACE)  
right. Clowns can be creepy.

absolutely  
Deadbeat,  
You're  
1

N/G  
for  
BELLBOY  
2S.

(HE ADVANCES INTO  
THE ROOM TO GREET  
ACE.

DEADBEAT STAYS BY  
THE DOOR GRINNING.  
HE STARTS TO SING  
AGAIN) /

103.

~~MS DEADBEAT~~

M2S ~~DOC~~ DEADBEAT

DEADBEAT: Sift the dreams in your  
mind, sift the dreams in your mind,  
you'll be amazed by all that you'll  
find. /

104.

3S BELL/ACE/DOC

PAN BELL R  
TO 2S BELL/DEAD

(HIS EYES MEET  
THOSE OF BELLBOY)

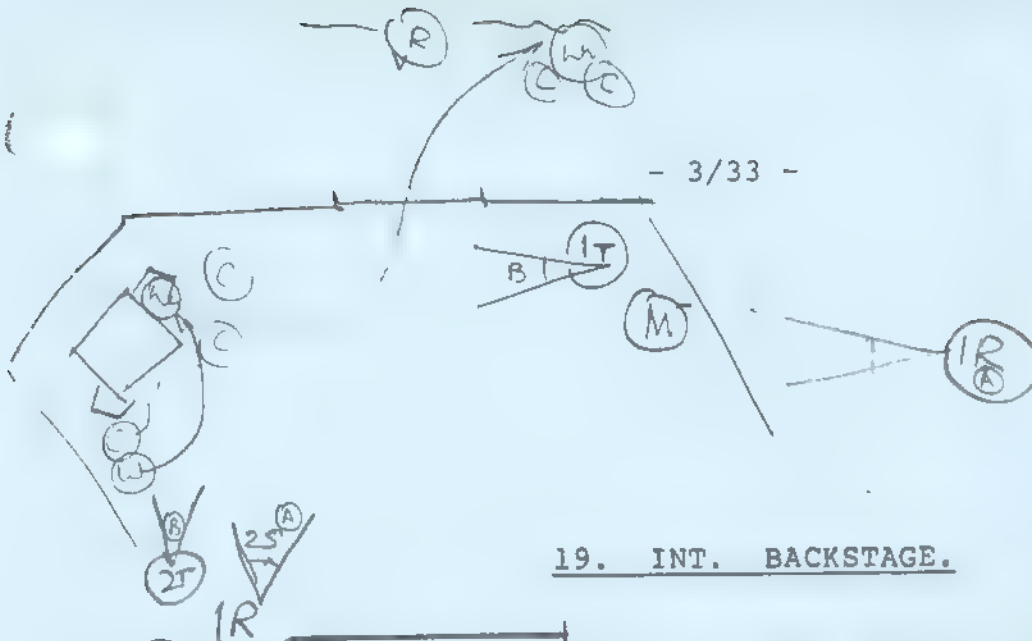
BELLBOY: Kingpin. That was your  
name. Kingpin.

(THE DOCTOR AND  
ACE STARE AT THE  
TWO OF THEM) |

R E C O R D I N G   P A U S E

- 32 -

(43)



(A) 93 (125)

T1 23:09:55

19. INT. BACKSTAGE.

2G 3F 4D 5E 5G

325. (A) ~~THROUGH BARS~~ / DEEP 3S MAGS F/G

(THE CAPTAIN, MAGS AND THE WHIZZKID IN THE CAGE GUARDED BY CLOWNS.

THE WHIZZKID IS ENTHRALLED BY THE CAPTAIN.

MAGS PROWLs ANGRILY APART FROM THE OTHERS)

23:18:18

23:15:55

CAPTAIN: So you've always been interested in the Psychic Circus, have you?

326. (B) 2T / O/S 2S CAPT/WHIZZ

WHIZZKID: Oh yes. Of course, I've never been able to visit it before now but I've got all sorts of souvenirs. Copies of the advertising satellites that have ever been sent out. All the posters. I had a long correspondence with one of the founder members too, soon after it started. ~~Of course,~~ although I never saw the early days, I know it's not as good as it was when it started but I'm still terribly interested -

(THE RINGMASTER APPEARS FROM THE RING)

327. (A) 2S / MS RINGMASTER

RINGMASTER: Two minutes, Captain.

328. (B) 1T / O/S 2S FAV CAPT

(125)



94

126

*you*  
CAPTAIN: (CALMLY) Thanks, Ringmaster.

(THE RINGMASTER  
LEAVES.

THE CAPTAIN TURNS  
WINNINGLY TO THE  
WHIZZKID)

No doubt you dream of having the  
ultimate Psychic Circus experience  
as soon as possible?

WHIZZKID: Sorry?

CAPTAIN: You ache for the moment  
when you do your own act within that  
sawdust covered magic circle? /

329. (B) 2T  
O/S 2S FAV WHIZZ

WHIZZKID: (EAGERLY) Oh, yes, of  
course. I mean, there's no real  
danger is there really? /

330 (B) 1T  
O/S 2S FAV CAPT

CAPTAIN: Only to those without  
resource or imagination or panache.  
I'm sure you have all those qualities.

*really*  
WHIZZKID: Well, I don't ~~really~~ know...

331. (B) 2T  
O/S 2S FAV WHIZZ  
HOLD MAGS IN

CAPTAIN: Come, come, don't be so  
absurdly modest. /

(MAGS BECOMES AWARE  
OF WHAT'S GOING ON)

MAGS: Don't listen to him.

*space*  
WHIZZKID: But this is one of my  
heroes. Captain Cook, the intergalactic  
explorer. /

332. (B) 1T  
O/S 2S FAV CAPT

126



127

CAPTAIN: (SMOOTHLY) Exactly. And shall I tell you what I'm prepared to do for you? As a special favour?

WHIZZKID: What?

CAPTAIN: Postpone my brief moment of glory in the Ring so that you may enjoy the unforgettable experience before me. Far beyond the Bouncing Upas Trees of Boromeo or the Singing Squids of Anagonia.

MS CAP.

01:01:50.

WHIZZKID: (WIDE-EYED) Are you sure you can bear to let me go first?

CAPTAIN: (HONESTLY FOR ONCE) It is a sacrifice I am prepared to make.

(THE RINGMASTER RE-APPEARS FOLLOWED BY THE TEAM OF MAKE-UP AND WARDROBE CLOWN ROBOTS AS BEFORE.

THE CAGE DOOR SWINGS OPEN)

(WHIZZKID STARES ENTRANCES AT THE NEW ARRIVALS)  
Ringmaster  
I think you'll find Ringmaster, that this young man wishes to take my place in the Ring.

RINGMASTER: You're sure?

(RINGMASTER, WHIZZKID & CLOWNS EXIT)

WS LAGE

(T3)

25.14.03

333. (B) 2T  
O/S 2S FAV WHIZZKID

333A MS CAP

334. (A) 2S  
W/A SEE RINGMASTER

P/u

01:02:46.

25CAP/WHIZZ

CUT

TO

25CAP/MAKES

127

334 ON 2  
W/A SEE RINGMASTER

WS CAGE

(T3)

P/W

2S  
CAP/MAGS

B

B(T2)

96

128

- 3/36 -

01:03:35

(THE WHIZZKID NODS  
ENTHUSIASTICALLY.

IMMEDIATELY THE  
MAKE-UP TEAM SWARM  
ROUND HIM.

MAGS TRIES TO  
INTERFERE BUT IS  
PUSHED BACK BY THE  
CAPTAIN)

335. (B) ~~THROUGH BARS~~

2S CAPT/MAGS

Yours be the glory,

336. (A) 2S  
GROUP SHOT A/B

CAPTAIN: It's useless, Mags. He'll  
never believe you./ I've never met  
anybody quite so gullible since -

337. (B) ~~IT~~  
2S CAPT/MAGS

(HE PAUSES IN  
GENUINE SURPRISE)

You know, I don't think I've ever  
met anyone quite so gullible.

338. (B) 2T  
MCU MAGS

(THE WHIZZKID MEAN-  
WHILE GLORIES IN  
THE MINISTRATIONS  
OF THE CLOWNS)

CS CLOWNS  
GETTING  
HIM  
READY  
23:13:49

RECORDING PAUSE

- 36 -

128

- 3/37 -

(T6) F/s

06:14:46.

(5105) (107) (108) (109)

20. INT. WORKSHOP.

105.

2S BELL/DEAD

/ (DEADBEAT IS SLUMPED  
IN A CORNER SINGING  
TO HIMSELF)JIB UP WITH  
BELLBOYDEADBEAT: Sift the dreams ... sift  
the dreams ... When the mind's divided,  
the body screams ...PAN L TO  
MS BELLBOY(THE DOCTOR AND ACE  
WATCH HIM WHILE  
LISTENING TO  
BELLBOY)HOLD TO 2S  
BELL/DOC

HOLD 2S TO f/g

BELLBOY: Some of it comes back now.  
Not all. When he was Kingpin, he  
was the one who persuaded us to come  
here. ~~that~~ there was something  
he wanted. Something he knew about.  
We all trusted him. (WRYLY)THE DOCTOR: ~~But~~ something went wrong?BELLBOY: Yes. Something went very  
wrong. ~~It~~ ... it's... (FURROWS HIS  
BROW AGAIN) This place, you see,  
it does things to you. (5106)THE DOCTOR: And so a friendly hippy  
circus ~~became~~ a trap for killing  
people. (5107)BELLBOY: Yes. (cont ...) (5108)

- 37 -



(74)

S106

(T6)

(45)

- 3/38 -

HOLD TO DEEP  
2S

(BELLBOY STARES AGAIN  
AT FLOWERCHILD'S  
EARRING)

BELLBOY: (cont) Even our own kind.  
(PAUSE) But that was after Kingpin  
was no longer Kingpin. Something  
went with him./

106. C/L WALL OUT

O/S 3S BELL/DOC/ACE  
FAV DOC/ACE

THE DOCTOR: And the well?

BELLBOY: (GENUINELY PUZZLED) What  
well?

THE DOCTOR: You don't know anything  
about a well? With an eye ~~staring~~  
out from inside? *peering*

ACE: An eye like those on Flowerchild's  
- like the one on the kites.

107.

(BELLBOY SHAKES  
HIS HEAD WISTFULLY) /

DEEP 4S  
BELL/DOC/ACE/DEAD f/g

BELLBOY: No. Not any more.

(A GLOOMY PAUSE.

BROKEN BY A CACKLE  
FROM DEADBEAT.

THE OTHERS STARE  
AT HIM.

HOLD TO TIGHT  
2S BELL/DEAD

HE STARTS TO SING  
AGAIN)

108.

2S DOC/ACE

DEADBEAT: look, look, look in the  
well .. The eye gives you promises...  
Promises of heaven or hell .../

- 38 -

(45)

ACE: He's off. He's gone. I knew people like him in Perivale.

(DEADBEAT CACKLES AGAIN)

THE DOCTOR: Listen, Ace.

(HE GOES TO DEADBEAT.  
ACE JOINS HIM)

ACE: What ~~for~~ to

HOLD TO  
TIGHT 3S  
DOC/BELL/DEAD

109.

~~WE DEADBEAT~~

~~Z/T TO-~~  
~~CU DEADBEAT~~

THE DOCTOR: The answers. You know ~~about~~ <sup>what</sup> ~~at~~ don't you, Deadbeat?

(DEADBEAT NODS)

THE DOCTOR: (ALMOST A COMMAND) Tell ~~me~~ <sup>me</sup> what ~~you know~~ <sup>happened.</sup>

(WE END ON A CLOSE-UP  
OF DEADBEAT'S VACANT  
STARING FACE)

1'24

R E C O R D I N G   P A U S E

8

HR044314

21. INT. STONE CHAMBER.

16. \_\_\_\_\_ / (THE EYE STARES  
MCU EYE UNBLINKINGLY  
OUT OF THE WELL)  
Z/I TO CU EYE  
STARING EYE THEN STARES  
ANGRILY.

\*\*\*\* OTHER EYE SHOTS TO BE RECORDED NOW\*\*\*\*

See next few pages.

8

(T2)

ON S224  
MS MORG

- 3/41 -

(T1)

(24)

04:16:29

04:15:58

22. INT. VESTIBULE.

223.

CU CRYSTAL BALL  
(LOCKED OFF)

(THE EYE STARES  
OUT FROM  
MORGANA'S  
CRYSTAL BALL.

MATT IN  
EYE

it opens  
wide (angry)

224.

MCU MORGANA

MORGANA SPEAKS  
SOFTLY TO IT)

MORGANA: Don't be angry with us.  
More are on the way.

acks

RECORDING PAUSE

(24)

(T3) 3/42 -

(T2)

(138)

22:04:13

red

22:03:50

(T1)

22:02:02

N/G  
Action23. INT. CORRIDOR.

361.

L/A CORRIDORCLOWNS FEET MOVE THRU SHOT  
R-LCRANE UP SEE THEM  
EXIT FR. L./ (THE CHIEF CLOWN  
WITH HIS POSSE  
OF ROBOT CLOWNS,  
COMES DOWN THE  
CORRIDOR.THE CHIEF CLOWN  
PAUSES AND  
THINKS FOR A  
MOMENT.THEN HE SMILES  
AND FOLLOWS THE  
WAY DEADBEAT  
AND THE DOCTOR  
WENT BEFORE)

14"

15"

RECORDING PAUSE

(138)



(T3)

- 3/43

(T2)

(T1)

(47)

06:08:21

06:07:15

06:05:53

N/G  
Action

24. INT. BIG TENT SEATING.

31.

3S FAMILY

(THE FAMILY SIT  
WAITING AND  
EATING.

THE DRUMROLL  
THAT STARTS  
THE CIRCUS IS  
HEARD)

DRUMROLL

MOTHER: At last.

14"

11"

12"

RECORDING BREAK

(47)

- 3/44 -

(T3)  
ON MS  
RINGMASTER  
TO SHOT 33

Shot 32. (T1)

07:01:06.

07:04:02.

25. INT. THE RING.

32.

LS RING

CLOWNS INTO

RINGMASTER ~~THE~~ enters

Routine

(THE CLOWN ARE  
CIRCLING THE  
RING.)DUB  
CIRCUS  
MUSICTHEY POINT TO  
THE CENTRE AND  
THE RINGMASTER  
APPEARS)GO RAP  
TRACK

RINGMASTER:

Now welcome folks and I'm sure you'd  
like to knowWe've a great ~~new~~ act for our circus  
show.Now welcome please with all the warmth  
you can

The Psychic Circus's greatest fan /...

33.

MS WHIZZKID

TRACK R TO MS  
~~WHIZZ~~/WHIZZ(CANNED APPLAUSE  
AS THE WHIZZKID  
ENTERS)A SPOT HITS  
HIM.Q  
SPOTLIGHTHE WALKS TO CENTRE.  
HE STANDS THERE  
ENTRANCED)~~TRACK R.~~  
(CLOWNS ~~ENTER~~)WHIZZKID: This is the most exciting  
day of my life, my dreams come true,  
I am standing in the ring of the  
Psychic Circus.~~(THE RINGMASTER PATS  
HIM ON THE BACK TO  
FURTHER APPLAUSE.  
BUT GAZES AT HIM  
WITH ILL CONCEALED  
ILL INTENT)~~

SHOT 33

(T1) 07:02:09  
OK Action?(T2) 07:03:05  
N/G Plane

- 3/45 -

(T1)

14:08:57

(96)

26. INT. BACKSTAGE.

339.

DEEP 2S  
CAPT/MAGS

BARS F/G

/ (MAGS CONFRONTS  
THE CAPTAIN)*poor boy*MAGS: You sent that ~~kid~~ out to his  
death.CAPTAIN: Nonsense. He may be a  
great success. I can remember  
at the Sacred Games at Muscolane -

RECORDING PAUSE

(96)

(T3) - 3/46 - (T2) (T1) (49)  
 06:09:45 06:09:25 06:09:00

N/G  
 Kathryn.

27. INT. BIG TENT SEATING.

34.

3S FAMILY

(THE FAMILY HOLD  
 UP THE SIGNS.

ALL READ 'O')

8"

8"

8"

RECORDING BREAK

(49)

- 3/47 -

(T1)

- 14:09:19

28. INT. BACKSTAGE.

340.

DEEP 2S  
CAPT/MAGS

BARS F/G

CAPTAIN: - so it just goes to show  
you can never be certain.

(THE CROWD NOISES  
CUT OFF AND A  
SCREAM IS HEARD.

THEN THE SCREAM  
ITSELF IS CUT  
OFF AND THERE  
IS SILENCE.

THE CAPTAIN  
POURS HIMSELF  
SOME TEA)

As I said, survival of the fittest,  
eh, Mags?

(SHE GLARES AT  
HIM, TOO ANGRY  
TO SPEAK)

RECORDING PAUSE



(T1) shot 35  
07:13:37 +  
07:14:06.

HR0044279

(50)

RM BENDS  
TWO'S CAM

10"

shot 36

29. INT. THE RING.

(T2)

07:17:53

35.

CU WHIPCRACK

(DRUMROLL. WHIP CRACK  
DRUMROLL STOPS.

DRUM ROLL  
WHIPCRACK

36.

MS RINGMASTER

THE RINGMASTER  
POINTS TOWARDS  
THE WHIZZKID'S  
SPOT, NOW LURIDLY  
COLOURED.

THE WHIZZKID IS  
NO LONGER IN IT.

shot 37

(T3)  
07:17:03

37.

CU SPECS.

CRANE UP TO  
MS RINGMASTER

THE RINGMASTER  
MAKES A GESTURE  
AND THE SPOT  
SNAPS OFF.

THEN GRINNING,  
HE HOLDS UP IN  
HIS OTHER HAND  
THE WHIZZKID'S  
PAIR OF  
SPECTACLES ALL  
BUCKLED AND  
TWISTED, THE  
GLASS OF THE  
LENSES CRACKED  
AND BROKEN)

RECORDING BREAK

shot 36 (T1) N/G 07:17:32.

shot 37 (i) N/G 07:15:09 smoke

(i) N/G 07:16:44 N/G smoke / Action.

(50)

- 3/49 -

(14)

07:02:27

30. INT. WORKSHOP.

110. \_\_\_\_\_ / (THE DOCTOR, ACE  
2S DOC/ACE AND BELLBOY,  
CLUSTER ROUND  
DEADBEAT)

PAN R WITH  
DOC & JIB DOWN TO  
3S DOC/BELL/DEAD

THE DOCTOR: Poor Deadbeat. He thought he could control ~~whatever~~ <sup>the</sup> ~~dark~~ powers that ~~live~~ <sup>live</sup> here, but they destroyed him instead. Perhaps it's safer being a Ringmaster and just ~~obeying~~ <sup>obeying</sup> orders. (TO DEADBEAT) <sup>Deadbeat</sup>  
Deadbeat, if we take you to the well, can you show us what you did?

(DEADBEAT NODS)

111. \_\_\_\_\_  
MS ACE  
HOLD TO DEEP 2S  
DOC/ACE

ACE: How do we know it's not a con, Professor?

THE DOCTOR: He led me here to you and Bellboy, ~~and~~ He must have done that for a purpose.

ACE: Not if your brains are that scrambled.

HOLD TO TIGHT  
2S DOC/ACE

THE DOCTOR: There's something going on in there, Ace. I saw it when he looked into the crystal ball.

ACE: You're just an ageing hippy ~~and~~, Professor.

(T2)

(48)

112.

~~MS BELLBOY~~  
MS BELLBOY

THE DOCTOR: I suspect there may be something in that. Now we'd better be going. Bellboy?

BELLBOY: (SHAKING HIS HEAD) No.

PAN L TO  
3S DOC(f/g)/  
BELL/ACE

ACE: Come on, Bellboy.

*I think*

LET BELL GO L

BELLBOY: The Chief Clown will come here after you. I can delay him for you a while. It would be ~~good~~ *pleased* to be useful ~~at that~~.  
*make myself*

ACE: But, Bellboy -

*do you*

P/U (T1)

(S113)

07:03:56.

BELLBOY: You still don't understand. Everything I loved has gone. ~~What's the point of~~ *no point in* living on to do work I hate?

113.

MS DEADBEAT  
LET DOC IN L TO  
2S DOC/DEAD  
JIB UP WITH THEM  
LET THEM GO THROUGH  
DOOR

THE DOCTOR: (QUIETLY) So be it then. Thank you, Bellboy. (RISING) And come on, Deadbeat - or should I call you, Kingpin? We have work to do.

(DEADBEAT STARTS  
TO SING UNDER  
THIS:)

DEADBEAT: The sun comes up ... we see it shine ... the sun's not anyone's ... not yours or mine ...

(ACE AND THE DOCTOR  
LEAD HIM TO THE  
DOOR.

ACE TURNS AS  
THEY LEAVE,  
EMBARRASSED AT  
HER EMOTION),

114.

MS ACE

(S115)

(T1)

ACE: Bye now, Bellboy. All the best. (HOLDING UP THE CONTROL)  
Oh, and, er, thanks for this,

115.

~~DEEP SHOT (outside~~  
~~caravan)~~  
~~DEADBEAT f/g~~  
~~BELL/ACE b/p~~  
2S BELLBOY/ACE  
TO MS BELL

BELLBOY: Goodbye, Ace. (PAUSE)  
And goodbye, Kingpin. *Doctor*

(48)

- 3/51 -

overlap dialogue from  
"We've got work to do"

(T2)

07:06:20

31. INT. CORRIDOR.

<p>116. DEAD/DOC f/g ACE/BELL b/g inside workshop</p> <p>HOLD ACE TO f/g</p> <p>LET THEM GO</p> <p>HOLD ON BELL inside Workshop</p>	<p>/ (ACE, DEADBEAT AND THE DOCTOR COME OUT OF THE DOOR.</p> <p>DEADBEAT IS STILL SINGING SOFTLY.</p> <p>THE DOCTOR AND ACE START TO JOIN IN SOFTLY AS THEY GO OUT OF VIEW)</p>
---	---

(T1) 07:05:45

RECORDING PAUSE

44

~~32.~~ EXT. HIPPY SITE. DAY.

222.

CS REAR OF HEARSE

HOLD TO  
MLS CONDUCTOR

(TWO CLOWNS  
IN ~~UNDERPAKES~~

~~GEAR~~ ~~CARRY~~ OPEN BACK OF  
HEARSE

THE METAL BUS  
CONDUCTOR ON  
HIS STRETCHER

~~BACK~~ TOWARDS THE  
BUS.

TAKE OUT

THEY ~~PUT THE~~  
STRETCHER DOWN  
AND THE CONDUCTOR  
RISES UP FROM  
IT.

BUT HE HAS  
BEEN REDRESSED  
AS A TICKET  
INSPECTOR WITH  
APPROPRIATE  
COSTUME AND GEAR)

CONDUCTOR: Could I see your  
tickets please?



- 3/53 -

(T2)

F/S

(T1)

04:14:17

(22) (2)

04:15:12

Good

N/G

Plane

33. INT. VESTIBULE.

221.

MS MORGANA  
CRYSTAL BALL F/G/ (MORGANA STARES  
INTO THE  
INEVITABLE  
CRYSTAL BALL)MORGANA: The acts will keep on  
coming now, we promise. no-one  
will ever go near the Bus  
again. Those who remain are your  
servants to do with as you wish.

222.

CU CRYSTAL BALL  
(LOCKED OFF)

(PAUSE.

THE EYE STARES  
OUT AT HER)MATT IN  
EYE(PASSIONATELY) I never wanted to  
resist your power.

10"

04:17:13  
GoodP/u  
(T2)P/u  
MS MORG.

(T1)

in  
sound

04:15:40

Crystal ball - video fx tape

10:06:04

(22) (23)

- 3/54 -

04:11:00

(T5)

04:10:25

34. INT. STONE ARCHWAY

39.

3S DEAD/DOC/ACEPAN R ALONG  
CORRIDOR/DEADBEAT IN FIRST.  
DOC/ACF FOLLOW.  
ACE LINGERS TO LOOK  
AT MOONTHE DOCTOR:  
symbols?

You see those moon

ACE: Yeah.THE DOCTOR:  
Mags./They really ~~upset~~

frightened

40.

2S T./DOC

LET DOC GO R

HOLD ON ACE  
PAN UP TO  
MOONACE. ~~Takes all sorts~~(AS THEY ENTER  
THE CORRIDOR,  
WE STAY WITH  
THE MOON CARVINGS)

RECORDING PAUSE

(T1)

04:08:11 N/G Cam.

(T2)

04:08:44 Boom in

(T3)

04:09:33 Boom in

- 54 -



THE CAPTAIN  
LOOKS UP)

131

- 3/56 -

(T1) 07:06:52

(T2) 07:07:24

36. INT. CORRIDOR

121. LS CORRIDOR / (THE CHIEF CLOWN  
AND HIS COHORTS  
COME DOWN THE  
CORRIDOR AND  
STOP OUTSIDE  
THE DOOR OF THE WORKSHOP)

PAN L WITH  
CH.CLOWN

PAN AHEAD TO DOOR

LET CH.CLOWN  
ENTER ROF

HOLD ON MCU  
CH.CLOWN AT  
DOOR

11"

- 56 -

(T2)

03:09:20.

D/S FLAT IN

(S42)

(T1)

C3.01:43

(S41)

(S43)

37. INT. STONE CHAMBER.

41.

L/A 2S DEAD/DEAD  
to edge of well

(THE DOCTOR,  
ACE AND DEADBEAT  
EDGE THEIR  
WAY TOWARDS  
THE WELL)

42.

PROFILE ~~DEAD~~ / ACE

LET DEAD IN L

PAN R TO  
2S DEAD/ACE

Doc in edge L.

DEADBEAT: I can't do it.

ACE: ~~I can't do it~~, Kingpin, we're  
nearly there.

(HE WHIMPERS  
AND TRIES TO  
RUN BACK.

BUT ACE  
RESTRAINS HIM)

Hold on, please.

(THEY HELP  
DEADBEAT TO  
THE EDGE OF  
THE WELL) /

43.

L/A 3S A/B

TIGHTEN TO L/A  
MS DEADBEAT

THE DOCTOR: (GENTLY) Now, <sup>Kingpin</sup> show  
us, ~~please, Deadbeat~~, what you  
did. When you first saw that eye.

(VERY SLOWLY  
AND TREMBLINGLY,  
DEADBEAT ADVANCES  
TO THE WELL.

C/A EYE IN WELL

HE DOES NOT  
DARE LOOK DOWN  
BUT SLOWLY AND  
PAINFULLY HE  
LIFTS UP THE MEDALLION  
HE WEARS ROUND HIS  
NECK AS HE DID IN THE  
VESTIBULE.



- 3/58 -

UNDERNEATH THE  
MEDALLION IS A  
SMALL SPARKLING  
MIRROR THAT GIVES  
OFF A STRANGE  
GLOW.

LET DEADBEAT  
FALL OUT L

IT IS IN THE  
SHAPE OF AN EYE  
BUT WHERE THE  
EYEBALL SHOULD BE  
THERE IS A GAP  
WHERE THE GLASS  
IS MISSING.

45.

L/A 2S DEAD/ACE

HE HOLDS IT UP  
FOR A MOMENT  
AND THEN COLLAPSES.

ACE GOES TO HIM.

THE DOCTOR  
MEANWHILE PEERS  
INTO THE WELL)

ACE: ~~Well done, Hangman~~, great  
stuff. ~~Hangman~~.

(THE DOCTOR  
FROM THE WELL) /

46.

MS DOC

THE DOCTOR: He must have used  
this medallion to summon the  
power that lurks here. /

47.

L/A 2S DEAD/ACE

ACE: (MINISTERING TO DEADBEAT)  
And it did this to him?

THE DOCTOR: Yes.

CU MEDALLION

ACE: (SAVAGELY) I wish I had  
some Nitro-9 to lob down there.  
(SUDDENLY) Hang about ...

TIGHTEN TO  
CU MEDALLION

(SHE RAISES THE  
MEDALLION)

03:14:56.

48.

2S ACE/DOC

The mirror here. It's an eye. /

P/U T2  
03:13:48  
- 3/59 -

T3

(29)

THE DOCTOR: ~~that~~ <sup>seems to</sup> that eye ~~that~~  
plagues us everywhere. (EXAMINING  
IT) But with the eyeball removed  
by someone. ~~of something~~

(THE TRUTH  
ALMOST HITS  
THEM SIMULTANEOUSLY)

ACE: Hidden?

THE DOCTOR: In that bus?

ACE: Where Flowerchild died trying  
to get it.

(THEY STARE  
AT EACH OTHER)

49.

MS DEADBEAT

DEADBEAT STARTS  
TO SING FEEBLY)

DEADBEAT: We shall be free ...  
we shall be free ... we shall be  
free ... (RAISES HIMSELF UP ON  
ELBOWS)

extra shot  
w/ DOC  
REACTION

R E C O R D I N G   P A U S E

(29)

- 3/60 -

(T3)

07:10:18

(T1) C1. ~~07:09:12~~ N/G  
Chief clown at end(T2) 07:09:12  
N/G a/b.38. INT. WORKSHOP.117. END WALL OUT

2

MS CH.CLOWN AT DOOR/(BELLBOY LIES  
AMIDST HIS  
MASSSED ROBOTIC  
HALF-REPAIRED  
CREATIONS.

LET HIM GO L

THE CHIEF CLOWN  
CONFRONTS HIM  
WITH ROBOT  
CLOWNS BEHIND  
HIM)

118. 1

MS BELLBOYCHIEF CLOWN: Where are they? /BELLBOY: I don't know. I don't  
care ~~any more~~. It's all ~~gone~~,  
destroyed. You know that ~~was~~.  
You were a wonderful Clown once.  
~~I was~~, funny, ~~inventive~~HOLD TO 2S  
CH.CLOWN'S ARMCHIEF CLOWN: (STRIKING HIM) Quiet.BELLBOY: I'm not helping you any  
more, you see.HOLD HIS RISE  
TO 2S

(STANDS)

(BELLBOY TAKES  
UP THE ROBOT  
CONTROL DEVICE  
HE USED IN  
SCENE 5)HOLD CLOWNS INTO  
F/G TO GROUP SHOT

(S119)

07:11:17.

119. 2

CU 2 DUSTY CLOWNS  
in b/gCHIEF CLOWN: Don't be a fool,  
Bellboy./

120. 1

GROUP SHOT A/BBELLBOY: ~~They're not my clowns~~

(T3)

(51)

- 3/61 -

(HE PRESSES THE  
CONTROL BUTTON  
AND TURNS TO  
THE ROBOTS)

HOLD CH.CLOWN to f/g

CHIEF CLOWN: You've gone crazy.

BELLBOY: - Come on, come on.

~~Don't hold back now. Deal with me  
as you dealt with Flowerchild.~~

Come on, come on.

PAN R WITH  
CH.CLOWN TO DOOR

(TRIGGERED BY  
BELLBOY'S DEVICE,  
THE ROBOTS  
BEHIND GRAB  
BELLBOY.

THOSE IN FRONT  
THAT CAME WITH  
THE CHIEF CLOWN  
CLUSTER IN.

THE CHIEF CLOWN  
WATCHES AS  
BELLBOY DISAPPEARS  
BENEATH THE  
THRONG JULIUS-  
CAESAR LIKE)

R E C O R D I N G   P A U S E

(51)

(30)

HR 044-315

- 3/62

(T2)

(S50)

03:15:57

39. INT. STONE CHAMBER.

50.

PROFILE 3S ACE/DEAD/  
DOC f/g

/(THE DOCTOR AND  
ACE ATTEND DEADBEAT)

LET DEAD GO R

THE DOCTOR: It's so tantalising.  
To be so close to understanding it  
all. And yet ~~still~~ so far.

HOLD 2S ACE/DOC

ACE: So we'll have to get hold of  
that other bit of mirror, Professor.

PAN R

(T3)

03.18.54

THE DOCTOR: (NODDING) Exactly.  
You'll have to take ~~Deadbeat~~ with  
you ~~and go to the bus~~. But,  
please, be careful. /

51

MS ACE  
TRACK R TO 2S  
ACE/DEADBEAT

ACE: Hang on a bit, Professor.  
This is all going a bit fast for me.  
I'll fetch it, no problem. But what  
about you? /

52.

MS DOC

THE DOCTOR: I'm going back to the  
Ring. /

53.

2S ACE/DEADBEAT

ACE: Are you off your head? /

54.

O/S 2S FAV DOC

THE DOCTOR: No. But the Psychic  
Circus needs acts. ~~We have to keep~~  
~~the powers occupied. Otherwise more~~  
~~innocents will die~~. If they have  
me, perhaps they won't worry too  
much about you for the moment. /

55.

2S ACE/DEAD

ACE: (SHAKING HER HEAD) Sometimes  
I think it's you that's crazy not  
Deadbeat here. /

56.

O/S 2S FAV DOC

(30)

(T1) + (T2)  
N/G no exit.  
ACE/Deadbeat

- 3/63 -

THE DOCTOR: Everybody remotely interesting is mad in some way or other. Now be off with you. (HE SMILES) Besides, after ~~all~~ the aeons and aeons of time travel, I have developed a remarkable survival instinct. /

LET DOC GO

57.

2S ACE/DEAD

ACE: You'll need it.

40"

RECORDING PAUSE

- 63 -



(T2)

3/64 -

06:20:21

(T1)

06:20:04

(51)

40. INT. BIG TENT SEATING.

38.

3S FAMILY

Z/I TO  
TIGHT 2S  
MOTHER/GIRL

/(THE FAMILY SIT  
WAITING AND EATING)

FATHER: I don't know where they  
find these acts, do you mother?

MOTHER: Never seem to get any better  
do they, father?

11"

10"

RECORDING BREAK

(51)

(T1) n/g line  
said OOF.

- 3/65 -

(T2)

21:11:25

41. INT. CORRIDOR.

347.

MLS DOC  
TRACK BACK  
TO

/ (THE DOCTOR STRIDING  
DOWN A CORRIDOR  
WHICH LEADS TO THE  
BACKSTAGE AREA.

2 SHOT CLOWN/DOC

TWO ROBOT CLOWNS  
STAND THERE.

LET DOC GO R

HE COMES UP TO  
THEM)

THE DOCTOR: I believe you've been  
looking for me. I'm wanted back-  
stage.

(HE BEAMS UP  
AT THEM)

10"

RECORDING PAUSE

(T3)

(99)

14:03.31

42. INT. BACKSTAGE.

348.

MS DOC PAN R  
TO 3S

/ (THE CAPTAIN AND  
MAGS LOOK UP IN  
AMAZEMENT.

CAPT/DOC/MAGS

14:04:59

P/U  
2S MAGS/DOC

CAP/DOC.

CLOWNS LEAD THE  
DOCTOR IN AND  
LET HIM BACK  
INTO THE CAGE.

HE SMILES AT THEM)

HOLD 3S AS  
P/U A/B  
14:07:12.

THE DOCTOR: Greetings, Captain Cook,  
Mags. You will be pleased to know  
the greatest act in the galaxy has  
returned to the fold.

348A.

TIGHT 2S DOC/MAGS

CAPTAIN: Jolly good show Doctor!/  
MAGS: (ANGRY) But, Doctor, I

348B.

O/S 2S FAV DOC

helped you to escape and/-

M2S

CAP/DOC

20:18.32

S348C

(T3) 20:18:00

348C.

3S CAP/DOC/MAGS

THE DOCTOR: (GENTLY) I know, Mags,  
and I have not wasted the time you  
bought me but I have returned with  
an idea - (SEATING HIMSELF) - I  
would like to suggest that this time  
we all work together.

349.

MS MAGS

S349

14:04:27

MAGS: Meaning?

350.

O/S CAPT/DOC  
FAV DOC

THE DOCTOR: Well, up to now the  
people in the cage have been played  
off against each other./ And, of  
course, some people are more clever at  
preserving themselves than others.

351.

2S FAV CAPT

CAPTAIN: (SHRUGGING) Luck of the  
draw.

352.

O/S FAV DOC

(99)

T3 p/u. p/u.

20:19:22 20:19:55 (100)

352  
O/S FAV DOC

- 3/67 -

(T1) 20:21:41  
C2S  
DOC/MAGS  
FAV MAGS

MS  
DOC  
21:02:06

(T1) (T1)  
MS CAP MS CAP - TO  
C2S  
DOC/MAGS

THE DOCTOR: (DRILY) Not entirely  
So what I am proposing is that we  
all go in together. One for all  
and all for one. That should throw  
a very big ~~spanner~~ <sup>hammer</sup> in the works.

(T2) 20:20:55  
353.  
(T3) 21:01:14 MS MAGS

MAGS: (ENTHUSIASTICALLY) I'm with  
you Doctor. And so's he.

(T4) 21:01:40  
354.  
O/S 2S FAV CAPT  
CAPT/MAGS

CAPTAIN: Now wait a moment -

354A.  
MS MAGS

MAGS: (FIERCELY) Aren't you,  
Captain?/

354B.  
MCU CAP

CAPTAIN: (QUAILING BEFORE HER)  
Well, yes, Mags I suppose so.

355.  
MOU DCC

RECORDING PAUSE

43. EXT. CIRCUS SITE. DAY.

143. \_\_\_\_\_ / (ACE AND DEADBEAT  
TENT WALL - CREEP OUT OF THE  
ACE THROUGH - BACK ENTRANCE OF  
DEADBEAT THROUGH THE TENT. BEHIND  
HOLD TO 2S THEM THE SOUNDS  
OF CIRCUS LAUGHTER  
GROW.

144. \_\_\_\_\_ / ~~THEY SPOT NORD'S~~  
NORD'S MOTORBIKE BIKE PARKED NEARBY.

145. \_\_\_\_\_ / ACE RUSHES TO IT,  
CS ACE ON MOTORBIKE JUMPS ON IT AND  
TRIES TO START IT.

146. \_\_\_\_\_ / DEADBEAT WATCHES  
MS DEADBEAT APATHETICALLY.

147. \_\_\_\_\_ / THE BIKE REFUSES TO  
CS ACE A/B BE KICKED INTO  
ACTION)

ACE: (WITH A SIGH) ~~He never did~~  
fix that valve.

(B) RUN

(T2)

06:17:36

(A) RUN

- 3/70 -

(T3) 06:14:07

SMOKE FOR  
ATMOScam 1 - cut up  
clowns tumbling from  
side view

45. INT. CIRCUS RING.

1.

(A) 2

LS RING

HOLD TO  
MLS RINGMASTER  
(SEE CLOWNS INTO  
B/G)(THE CANNED ROAR  
OF THE CROWD.BY THEIR STANDARDS  
THE FAMILY LOOK  
QUITE ANIMATED.

WHIPCRACK

THE RINGMASTER STANDS  
AT THE SIDE OF THE  
RING AMIDST THE  
CIRCLE OF CLOWNS)GO RAP  
TRACK1A  
\* see  
shot 4

C/I 3S FAMILY

RINGMASTER: (CRACKS WHIP) <sup>folks</sup>  
~~now~~ now ~~lets~~ welcome not one act  
but three  
To the Greatest Show in the Galaxy.

2

(A) 1

3S CAP/MAGS/DOC

HOLD TO DEEP 4S  
CAP/RM b/g  
MAGS/DOC f/g(HE GESTURES TOWARDS <sup>the Galaxy</sup>  
THE BACKSTAGE ENTRANCE <sup>the Galaxy</sup>  
AND THE DOCTOR, MAGS  
AND THE CAPTAIN  
ENTER TRIUMPHANTLY.THE CAPTAIN IS  
LAST ON, HE PAUSES  
BRIEFLY TO HAVE A  
WORD WITH THE  
RINGMASTER WHO NODS  
IN AGREEMENT./

3.

(B)

2S MAGS/DOC

THE OTHERS TURN  
SUSPICIOUSLY TO  
SEE IF HE'S GOING  
TO FOLLOW)

(A) 1

2S CAP/RM

CAPTAIN: Sorry everyone.

(HE JOINS THE  
OTHER TWO IN THE  
CENTRE OF THE  
RING. THEY  
ACKNOWLEDGE THE  
APPLAUSE)



(41)

3  
2S MAGS/DOC

- 3/71 -

(T2)  
06:20:54

(T1)

06:20:40

46. INT. BIG TENT SEATING.

4.

3S FAMILY

(THE FAMILY WATCH  
SO INTERESTED THAT  
THEY STOP EATING)

(3 next)

12"

10"

ALSO USE FOR SHOT 1A.

(41)

4  
3S FAMILY

- 3/72 -

47. INT. CIRCUS RING.

(THE RINGMASTER  
AND THE CLOWNS  
ARE GONE.

THE TRIO STAND  
ALONE IN THE  
RING.

THE CAPTAIN COMES  
TO THE FRONT TO  
ACKNOWLEDGE APPLAUSE) /

APPLAUSE

5.

(A)

2S CAP/RINGMASTER

CAPTAIN: Thank you very much, ladies  
and gentlemen, but before we start,  
I would like to make one small request  
from stage management. A special  
lighting effect.

6.

(B)

2S MAGS/DOC

MAGS: (QUIETLY) No.

7.

(A)

2S CAP/RINGMASTER

(THE DOCTOR STARES  
AT HER PUZZLED) /

8.

(B)

MS MAGS

CAPTAIN: Could you perhaps give us  
that old devil moon effect? /

LET HER FALL  
OOS

(A MOONLIGHT  
EFFECT HITS MAGS  
AND MAGS ALONE)

MAGS: No ... no ...

9.

(B)

MS DOC

(THE CAPTAIN BACKS  
AWAY INTO THE  
GLOOM. /

BULL MOON SYMBOL

(1 next)

- 72 -



10.

(A)

MS CAP & SPOT BEAM

THE DOCTOR, HOWEVER,  
WATCHES AMAZED  
AS MAGS STARTS TO  
SHAKE AND QUIVER.

HE HEARS THE  
CAPTAIN'S VOICE)

(S12) MCU DOC 06:19:26

(S13) MCU CAP 06:15:36

CAPTAIN: You really were remarkably  
stupid this time, Doctor. I told you  
she was an unusual specimen. The  
growling. The snarling. The reaction  
to the moon. Surely you should have  
guessed. /

11.

(B)

MCU MAGS (SHE TURNS)

STAGE 1 M/UP

(AND BEFORE  
THE DOCTOR'S HORRIFIED  
GAZE, MAGS TURNS TOWARDS  
HIM WITH GLOWING EYES. /

12.

(B)

MCU DOC

THE DOCTOR REACTS. /

13.

(A)

MCU CAP

THE CAPTAIN REACTS.

14.

H7H

MAGS RISES AND  
TURNS AWAY.

MCU MAGS STAGE 1 M/UP

HOLD HER RISE

LET HER TURN AWAY

07:05:50 8"

HR044279

\* W/T MAG'S  
\* on sound tape  
NOT VT.

RECORDING BREAK

MAKE-UP CHANGE

15.

(S15) (T4) 07:07:07

Alternative (S15) 07:10:51

H7H

TRANSFORMATION  
CONTINUES

PAN UP TO

STAGE 2

CU MAGS

LET HER TURN TO DOC

HR044279

16.

(S16) (T3) 07:12:32

LS MAGS

STAGE 2

RECORDING BREAK

MAKE-UP CHANGE

S17 07:18:35 HR0044279

XTRA SHOT.

CU CLOWNS  
REACTING

08:07:15

HR 280.

44

17.

H/H

MCU MAGS

STAGE 3

TURNS THROUGH  
CAM TO CAP

MAGS TURNS ON  
THE CAPTAIN.

CU SPINNING  
SPOTLIGHT

T4 07:10:33

HR 279.

18.

MCU CAP

A T3 HR0044278  
06:14:07

HE REACTS TO MAGS.

19.

MS SPOTLIGHT/RINGMASTER  
(Following)

07:08:11 HR0044279

SPOTLIGHT SHINES ON MAGS.

20.

LS MAGS

STAGE 3

S20 07:19:00 HR0044279

MAGS RESPONDS TO LIGHT.

RECORDING BREAK

MAKE-UP CHANGE

21.

H/H

MS MAGS

TURNS AWAY  
PAN ONTO BACK

S21 08:02:23  
08:02:44

+ PANS onto MURDOC  
reaction 08:03:17

MAGS TURNS FROM CAMERA.

HR 280

22.

H/H

CU MAGS  
TURNS TO DOC

BUL MAGS

08:05:59  
08:06:17

MAGS TURNS FULLY  
TRANSFORMED.

23.

MCU DOC

S23  
08:03:45

DOCTOR REACTS.

WIDE SHOT OF  
S21-23.

T1 08:06:37

T2 08:06:51

RECORDING BREAK

44